

INTERNATIONAL Herald Tribune

Hope From Pyongyang

It is possible to imagine a North Korea whose leaders admit their economic difficulties, acknowledge South Korea's successes and disavow the dream of reunifying the peninsula under their strange brand of communism? That is the remarkable portrait painted by Selig Harrison, an American writer, after a recent stay in Pyongyang.

'It Is Not a War Now'

Soviet Jews wishing to leave their country stand now at a poignant intersection where the pain of being denied meets a new but still restricted possibility: being allowed to go.

One City, Every City

Mayor Harold Washington of Chicago, who died Wednesday at 65, loved to tweek political enemies and delight supporters by declaring, "I'm going to be mayor of the city of Chicago for 20 years."

Other Comment

INF: The Gamble Paid Off The agreement that Messrs. Shultz and Shevardnadze have concluded in Geneva on the "final details" of the Euro-missile treaty confirms that the dynamic created just over a year ago by the "breakthrough" at Reykjavik is alive more than ever.

Certainly, the benefits [of the agreement] appear much greater to the superpowers than to the European members of the North Atlantic Treaty Organization, whose latent fears of being deprived of the American nuclear umbrella have surfaced once again.

North Korea Sounds a Revolutionary Note of Realism

By Selig S. Harrison

Pyongyang, North Korea — North Korea has lost faith in its ability to reunify Korea under Communist rule and is prepared to negotiate peace with South Korea and the United States after next month's presidential election in the South.

'You will find us very flexible,' one official said.

through an accommodation with Seoul and Washington, and a rapid influx of advanced industrial technology, facilitated by a Chinese economic opening to the West.

said, federation is no longer a transitional stage but the "final stage" of unification, and there is no longer any provision for integrating the two differing social and economic systems.

Enter a New Generation of Leaders

Kim Jong Il has been steadily consolidating his control, obviously with his father's personal imprimatur. With the president and Defense Minister O Chin U, he is on the three-man presidium; he is a top member of the party's powerful Military Committee.

The Good News: Consensus Government Is Beginning to Work

By David S. Broder

WASHINGTON — The good news in this Thanksgiving week is that consensus government is beginning to work in Washington and it is likely to continue.

national affairs, both at the regional and the superpower levels. A slow, protracted process of reconciliation and negotiation is under way in both Nicaragua and El Salvador.

outsiders, but men who by instinct and training are prepared to deal with the tough policy issues that will confront the next occupant of the White House.

The Bad: Division Has Become the Rule

By Lloyd Cutler

WASHINGTON — It is conventional wisdom to attribute the four-week-long struggle over the U.S. budget deficit to the institutional frictions between the president and Congress.

that the twin budget and trade deficits have a shadowy triplet, the deficit in the incidence of party government.

was the danger of divided government. "You have an arrested government," he said. "You have a government that is not responding to the wishes of the people."



100, 75 AND 50 YEARS AGO 1887: Russia 'No Threat' MOSCOW — The Moscow Gazette, in an article (Nov. 26) upon relations between England and Russia, invites England to abandon her blind jealousy of Russia respecting India.

Leadership Is the Most Serious Deficit

WHAT President Reagan said of the majority report on the Iran-contra affair, that they labored and brought forth a mouse, could be said with more justice of the budget negotiators.

The writer, who was counsel to President Carter, is a lawyer. He contributed this to The New York Times.

INTERNATIONAL HERALD TRIBUNE JOHN HAY WHITNEY, Chairman 1958-1982 KATHARINE GRAHAM, WILLIAM S. FALEY, ARTHUR OCHS SULZBERGER Co-Chairmen

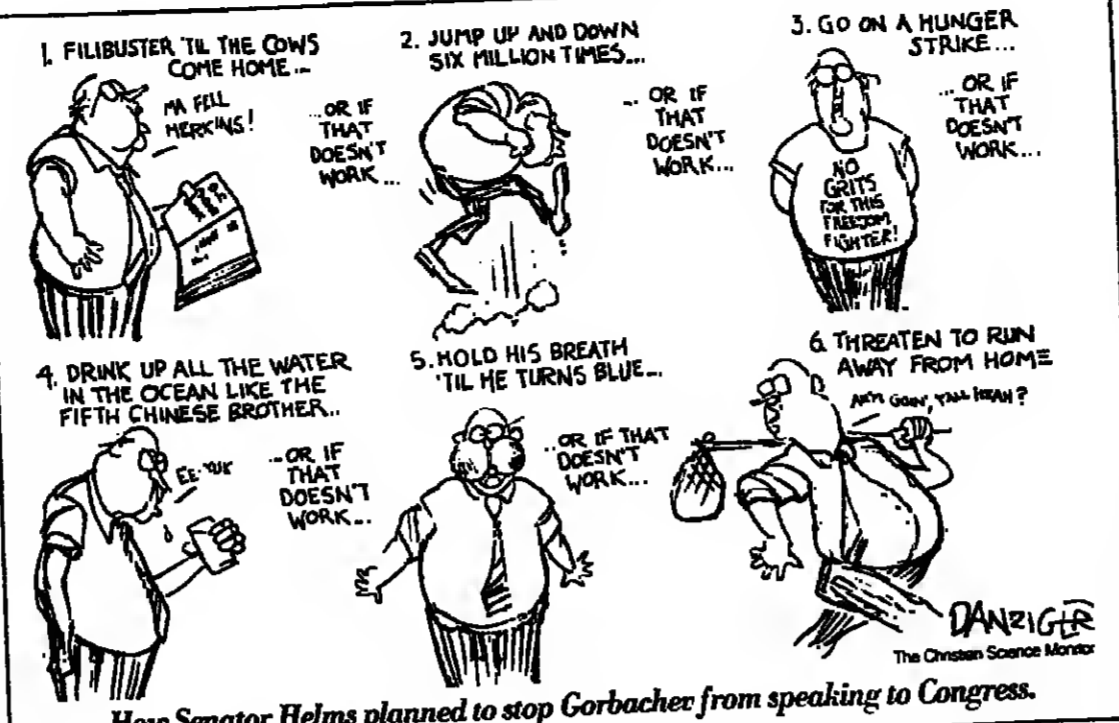
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OPINION

That Certain Morbid Fear Of Hearing a Communist

By Anthony Lewis

BOSTON—As Americans celebrate at Thanksgiving time, the nation that is thought of as a generous one, optimistic, open. It is the self-confident country that Thomas Jefferson had in mind when he said in his first inaugural...



How Senator Helms planned to stop Gorbachev from speaking to Congress.

lieve that freedom lost the debate. But America has never been altogether a Jeffersonian country, and the recurrent "Red" scares over the last 70 years have made it even less of one. The temptation is always there for politicians to use the Communist brush, because the tactic of fear works so well. Just say the word and politicians run in the opposite direction...

A Matter of Clear Thinking: What We 'Know' Does Hurt

By David Glidden

RIVERSIDE, California — It is the inevitable consequence of student-faculty contact: A young woman approached me after class, embarrassed by what she had to tell me, something too personal to discuss on campus. I agreed to meet her at a local coffeehouse. There, she confessed what was on her mind: "You were once a Cheyenne warrior in a previous existence, and I must increase the danger of your ignorance. Lately, hundreds of thousands of Americans have been worrying about what has gone wrong with higher education, worrying enough to put Allan Bloom's 'The Closing of the American Mind' and E.D. Hirsch's 'Cultural Literacy' on the best-seller lists."

Realism

ossible when and if America... attitude toward... not actually achieved... the future of Pyongyang... with Moscow and China... Kim said that "there is nothing... in our understanding... form of your relations... intend to strengthen... with the United States... ad," he said. "We want... with the major powers... and years." He added, "I... antiously maintain an ab... p. The past is past."

Leaders

Officials in Pyongyang... alone apparently will... in 1988. They are... has forged closer... This has led to... more reliance on the... r planes, SAM-3 missiles... both military and econo... sources say, the Soviet... Korea to allow them to... re. Pyongyang has declin... olation, may not be able... Korea blames Washington... ing it into Soviet arm... pt to reduce tensions, the... has, since March, prom... officials to have dialogues... a diplomats. That is a p... h more must be done... pe for America to open... and economic exchanges... And the annual U.S.-Sov... exercises should be suspend... Such measures appear certai... tary response from the... H. Creamer, professor of... at the University of East... North America. He counseled... a International Herald Tribu...

ag to Work

Most of the Democratic... have displayed their... prefer times or in smaller... than in the past. But... Richard Griffith will... G. G. are identified with... of legislative compromise... Michael Daltor... both presiden... consensus... some... Bubbitt learned some... Arizona where... the legislative... challenge...

LETTERS TO THE EDITOR

In the Gulf War, Apply Pressure to All Who Resist Peace

Four months have elapsed since the passage by the UN Security Council of Resolution 598, calling for a cease-fire in the war that has raged for more than seven years between Iraq and Iran. Despite the near-universal condemnation of this war, and irrespective of threats made to Iran from time to time of an arms embargo, the Islamic Republic has remained adamant, vowing to continue the war unless the Security Council addresses the question of determining who was responsible for starting it.

Travel Ideas for Will

Regarding "For Gorbachev's U.S. Visit, Try This Didactic Itinerary" (Nov. 17): George F. Will's "itinerary" for Mikhail Gorbachev's visit to America would, indeed, be a learning experience. Even if Mr. Gorbachev doesn't make the trip, Mr. Will should — for a chance to reconsider his opinions of what makes America "great."

A Violation of Trust

In "For Some Israelis, the Good News Turns Out to Be No News" (Nov. 7), Thomas L. Friedman correctly notes the relief Israelis feel as a result of the peace and quiet provided by the Israel Broadcasting Authority strike. But he fails to mention the lesson that should be learned from the strike. For months Israelis have been victimized by disruptive TV and radio job actions. This has resulted in complete apathy by the public to the cause of those responsible for the disruptions. When public employees violate the public's trust by exploiting their monopoly, they cannot expect to receive the support of their victim.

Correction

The name of Paul Lendvai, director of Radio Austria International, was misspelled in his Nov. 20 opinion column and in a letter to the editor on Nov. 26. The writer, a philosophy professor at the University of California, Riverside, contributed this to the Los Angeles Times.

NOTES ON A CENTURY

When a Great Headline Writer Met the Challenge of Hiroshima



Atom bomb page one, August 1945.

harnessing of the basic power of the universe. The force from which the sun draws its power has been loosened against those who brought the war to the Far East. We fancied ourselves smart-enough editors. But what was this stuff about the power of the universe? We got to work. I rewrote everything I could get from our Washington bureau and the wires into a long roundup story. But the finest work that night was done by Frank Webb, the best copyreader on the New York desk, who had been among the first people to get the Paris paper going again after the Germans had been driven out. Although we had some desk help from the excellent Stars and Stripes staffers who shared our building and moonlighted for cognac money, Frank bore most of the copy desk burden. Almost every night he wound up at 3 A.M. down in the composing room, scribbling headlines on a batch of copy paper atop one of the makeup dollies. The French printers stood around him patiently waiting for words they could set into headlines. They didn't know English, but they knew he was very, very good. The headlines fit. That night — working on the composing room stone — he came up with this classic: ATOMIC BOMB REVOLUTIONIZES WAR; HITS JAPAN LIKE 20,000 TONS OF TNT. Secret of Nature Solved To Rain Ruin on Enemy. Our parent Tribune in New York, The New York Times, and almost every other paper, headlined the "20,000 tons of TNT" because that had been in the official release. But "Revolutionizes War"? They didn't see it. There had been hundreds of massive bombings and many people, including a lot of correspondents and even some generals, thought this was "just another big bomb." It was, of course, and much, much more. One of the prewar Herald staff who had showed up again in the Rue de Berni after the liberation was a wonderful bear of a man named Vincent Bugeja, bent over with a scholar's stoop. "Booj" was a native of Malta. He was a fine scholar who aspired to the Roman Catholic priesthood.

ANNOUNCING

The International Herald Tribune Centennial Scholarship for the INSEAD MBA Program

The International Herald Tribune announces the International Herald Tribune Centennial Scholarship. The award is to an outstanding candidate already admitted to the INSEAD MBA Program. The inauguration of this scholarship emphasizes the International Herald Tribune's continuing commitment to the practice of international business and to the institutions which advance it. It seems appropriate, as this newspaper enters its Second Century, that we look to the future as well as to the past. As one significant way of doing that, the IHT will provide a full tuition scholarship that will enable a young person who has displayed outstanding potential as a leader in international management to seek an MBA at INSEAD. In the 28 years since INSEAD (the European Institute of Business Administration) was founded in Fontainebleau, just south of Paris, it has become one of Europe's leading graduate business schools. Approximately 300 young people representing 30 to 35 different nationalities graduate from INSEAD each year. INSEAD uses interactive learning methods, forming multicultural groups to examine and solve problems in areas such as marketing, finance, organizational psychology and political analysis. In ten months of intensive work, students will earn not only an internationally recognized graduate business degree, but also the opportunity to move quickly to higher management. The Centennial Scholarship competition is open to persons who have shown particular interest in the field of communications (publishing media, advertising, public relations). Candidates must fulfill INSEAD's admission requirements. They must be between 23 and 35, have a solid educational background and demonstrate through previous experience their managerial abilities. They must prove their quantitative and verbal reasoning abilities by taking the Graduate Management Admission Test. Because the program is bilingual, candidates must be fluent in English and have a good working knowledge of French. The Scholarship is for the academic year beginning September, 1988 or January, 1989. To enter the Scholarship contest, candidates should apply to INSEAD soon. The GMAT will be held January 23 and March 19, 1988. The International Herald Tribune Centennial Scholarship and INSEAD applications must reach INSEAD before March 1, 1988, and include an essay of not more than 1,000 words on one of the following subjects: THE ROLE AND RESPONSIBILITY OF THE MEDIA IN ECONOMIC PROGRESS; THE ROLE AND EVOLUTION OF BUSINESS REPORTING IN THE MEDIA. The International Herald Tribune Centennial scholar will be selected from scholarship candidates admitted by INSEAD on June 25, 1988, by a panel composed of 3 leading figures from the communications field, and senior executives from the International Herald Tribune and INSEAD. In order to obtain the necessary documents to apply to the INSEAD MBA Program and the Scholarship, please complete the reply coupon and return it to:



THE INTERNATIONAL HERALD TRIBUNE CENTENNIAL SCHOLARSHIP Admissions Department, INSEAD Boulevard de Constance, 77305 Fontainebleau Cedex, France.

Name: _____ Surname: _____ Address: _____ Nationality: _____ Age: _____ University Degree: _____ Year awarded: _____ Subject: _____ Current job title: _____ Company: _____ Have you taken the GMAT before? Yes [] No [] If yes, please state the score: _____ If no, please register now for the January 23 test. Standard of French: [] Fluent [] Rusty Standard of English: [] Fluent [] Rusty

50 YEARS AGO

1937: A Basis for Peace... 1937: A Basis for Peace... 1937: A Basis for Peace...

EUROPEAN TOPICS

Venetians Seeking Casanova's Return

Venice plans to ask Czechoslovakia for the remains of Giovanni Casanova...

The man behind the idea is Augusto Salvadori, the city tourism director...

Bulgaria to Offer More Candidates

Bulgaria plans to change its electoral law, allowing for an unlimited number of candidates...



FROM GREEN LINE TO BERLIN WALL — President Amin Gemayel of Lebanon standing on a balcony of the Reichstag...

if more than half of the electorate takes part in the voting...

In August, Bulgaria passed a law transforming the country's 28 districts into nine regional administrative units...

Around Europe

Queen Elizabeth II has opened two of Britain's oldest and highest orders of chivalry to nonroyal women...

The Wamsee Villa in West Berlin, which housed the 1942 conference at which Nazi officials decided on the "final solution of the Jewish question..."

Sweden's image abroad has not changed despite recent scandals, according to a government committee investigating state contributions to information campaigns...

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French Party Leaders Back Fund Reform

By Edward Cody Washington Post Service

PARIS — Pressured by accusations of shady finances, France's major political party leaders vowed Thursday to work for new laws limiting campaign expenditures...

Effective laws to require an accounting of personal and political funds would mark a departure in French political life...

Some members of Mr. Chirac's government asserted that Mr. Mitterrand had appealed for financial reforms only to divert attention from charges of ineffectuality...

Political figures predicted that laws on personal financial disclosure might be passed before the presidential elections in the spring...

area where most abuse is said to occur, would be subjected to public or judicial controls anytime soon.

Several dozen reform proposals on party finances, including suggestions for public funding of open accounting, have languished in Parliament over the years...

President Francois Mitterrand called for reforms as part of his denial of a declassified Defense Ministry report...

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general of the Rally for the Republic, or RPR, said that his party was seeking "transparency, limits on expenditures and legalization of resources."

Mr. Toubon said in a statement: "The RPR considers it is necessary to adopt, before the end of the year and to put into effect without delay, dispositions that can concern the presidential election: declaration of personal wealth, ceiling and controls on expenditures, budget contributions and private donations."

The Communist Party leader, Georges Marchais, said that the meeting had produced "declarations of good intentions," but he added, "When you get down to concrete issues, things become more difficult."

A statement issued by Mr. Chirac's office said that another meeting would be held within two weeks for further discussions on what could be done...

Jean-Pierre Chevènement, the industry and education minister in the former Socialist government and a member of Parliament who is also the mayor of Belfort, said Wednesday that the subject was delicate because city hall contracts and large government purchases

are widely used in France to raise party funds.

A frequent method at the local level, he said, is to have a would-be contractor order a fictitious study from a friend of the mayor's party, with the cost usually a small percentage of the contract...

British Arrest Soldier in Berlin

BERLIN — British military policemen went to East Berlin to arrest a British soldier who was trying to smuggle an East German woman and her child into West Berlin...

The sources said the incident occurred Nov. 13 when the soldier, who was based in West Berlin, was stopped by the East German police...

The British were called in and the soldier arrested. The woman and child were turned over to East Germans.

In Asia, AIDS Franksness Can Be Elusive

Manila — Some Asian governments have been keeping quiet on the extent of AIDS in their countries for fear it might scare away tourists, doctors and other experts said Thursday.

"Some of these countries are playing very cool," said Dr. Jean-Francois Allain, head of Medical Research at Abbott Laboratories, Chicago. "They're afraid of scaring people away."

Nations in Asia and the Pacific are said to have less than 2 per cent of the 64,000 known acquired immune deficiency syndrome cases worldwide.

Dr. Allain, whose French-U.S. research team evolved a new early warning test that could signal when a person carrying the AIDS virus is about to develop the disease, said he had been told during a recent visit that Malaysia had several AIDS cases, despite its official report to the World Health Organization that it only had one.

Malaysian health officials told him the number was "classified," he said.

Dr. Reinhard Kurth of the Paul Ehrlich Institute in Frankfurt said some of the low number of AIDS cases reported in Asia were incorrect.

The Bangkok government says it is not hiding anything. It said in September it was setting up a special Health Ministry committee to track the spread of the fatal disease and the Red Cross said it would test all blood donations for the virus.

Indonesia says it has had three AIDS cases so far, but the official Antara news agency said two months ago more suspected cases had been found on the resort island of Bali. It said doctors had been reluctant to publish their findings.

"A lot of (Asian) governments have been reluctant to put too much emphasis on AIDS," said Charles Searty, head of Infinity Plus, specialist medical conference organizers who arranged the Manila meeting.

Most countries in the region have assured WHO that they would report all AIDS cases.

The organization says it is satisfied they are now being candid, though some were slow to come forward in the beginning.

Some Western experts said the problem was not that governments were hiding anything but that they were not looking hard enough. Asian and Western health officials agree there are other important reasons that the number of reported AIDS cases in the area is so low.

INTERNATIONAL REAL ESTATE MARKETPLACE

A large real estate marketplace advertisement with multiple columns listing properties in various international locations including Cyprus, France, Great Britain, Spain, USA, and Switzerland. Each listing includes details like location, features, and contact information.

Handwritten signature or initials at the bottom center of the page.

WEEKEND

International Herald Tribune

- Poland's Restoration Team
- Feltsman's U.S. Debut
- Playwright Caryl Churchill

CRITICS' CHOICE

MILAN

La Scala Opening

Verdi is the usual fare for the traditional Dec. 7 opening of the opera season at the Teatro alla Scala, but this year it is "Don Giovanni," a celebration of the 200th anniversary of Mozart's masterpiece. Riccardo Muti will conduct and the production is in the hands of Giorgio Strehler. Thomas Allen and José Van Dam will alternate in the title role (nine more performances are scheduled through December) and Van Dam and Claudio Desderi will share the role of Leporello.

PARIS

New Magazine for Collectors

L'Objet d'Art, a magazine devoted to Old Master painting and the decorative arts before 1950, has just gone on sale. Backed by the publishers of the successful Beaux Arts magazine launched four years ago, the new publication is more specialized and sets its sights on an older age group and on serious collectors. Unlike art magazines that offer a mix of ancient and contemporary art, with photography, interior decoration and design thrown in, L'Objet d'Art strives to be resolutely unmodern, and to explore its subjects in lavishly illustrated detail.

Egyptian Artist's Delicacy

The Egyptian sculptor and painter Adam Henin had a precocious intuition of the possibilities of art when he was taken to the Museum of Egyptian Antiquities in Cairo for the first time at the age of 8. The delicate inflection of each plane that is so typical of the sculpture of the Pharaonic period provided him with an aesthetic criterion that he constantly applies in his own work. In the present show sculptures are mingled with abstract paintings on papyrus, which are marked by an exceptional and radiant warmth. Henin is a unique case in contemporary art because, while he is open to contemporary values, he is above all solicited by the desire to recapture this deep and wordless intuition that first came to him in early childhood. In this way, too, he resolves the difficult problem of identity that so often hampers Third World artists when they work in a Western idiom. Adam Henin, Centre Culturel Egyptien, 111 Boulevard Saint-Michel, Paris 5. To Dec. 5.

(Michael Gibson)

CHICAGO

Anselm Kiefer Retrospective

A retrospective exhibition of the work of Anselm Kiefer will open at the Art Institute of Chicago Dec. 5, introducing to the U.S. public the full achievement of the 42-year-old German artist. Organized jointly with the Philadelphia Museum of Art, the exhibition will present about 70 works, including paintings, sculpture ("Palette with Wings" shown above), books, photographic pieces and a suite of watercolors. The exhibition runs through January in Chicago, then goes to Philadelphia (March 6-May 1), the Los Angeles Museum of Contemporary Art (June 14-Sept. 11) and the Museum of Modern Art in New York (Oct. 17-Jan. 3, 1989).

STUTTGART

Three by van Manen

"Shaker Loops," a new ballet by Hans van Manen set to music by John Adams, will have its first performance by the Stuttgart Ballet Nov. 29 as part of a triple-bill of works by the Dutch choreographer. Also on the program are "Bits and Pieces," to music by David Byrne and Brian Eno, a Stuttgart premiere, and a work in the company repertoire, "Corps," set to Berg's Violin Concerto. Sets and costumes for all three works are by Kees Dekker, and Ashley Lawrence will conduct the Adams and Berg scores.

ZURICH

Edward Munch Retrospective

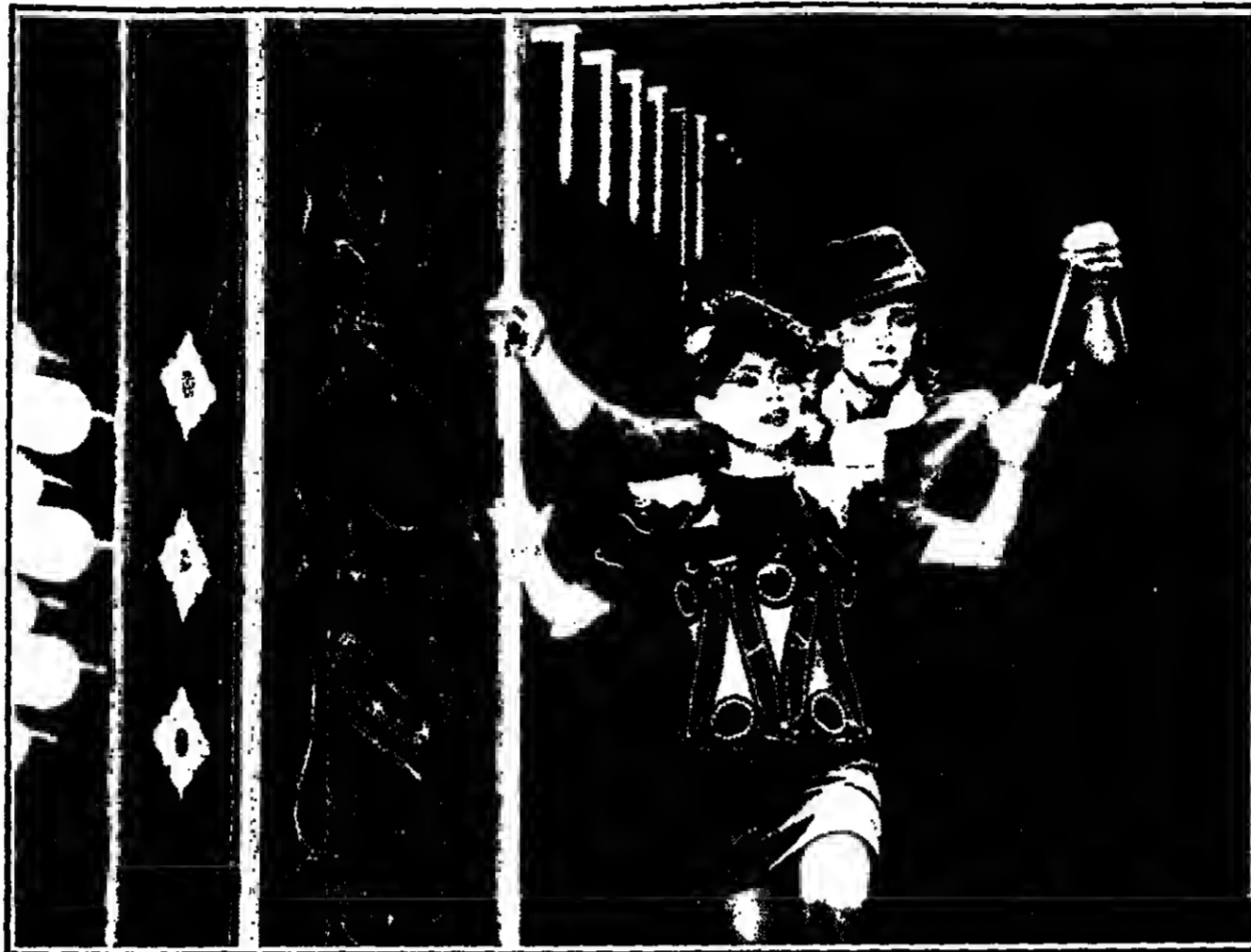
"The Cry," Edward Munch's best-known work, is the stuff of which all fears are made. The Norwegian artist (1863-1944) drew from his own torment: The loss of his mother when he was 5, the death of his sister at 15, his father's helplessness, unhappy love affairs all fed his attempt to paint the range of human emotions. From his grief came masterpieces such as "The Sick Child" (above). Happier memories are evoked by scenes of young bathers, views of 19th-century Paris, where he studied and was influenced by Seurat and Caillebotte. There are the portraits of women he loved, and of friends such as August Strindberg, as well as many self-portraits, from the young dandy smoking a cigarette to the ghostly, hollow-eyed figure wandering around his lakeshore home near Oslo. At the Kunsthhaus, Zurich until Feb. 14.

(Mavis Guinand)

NEW YORK

Art and Antiques Center

Place des Antiquaires, the new international center for fine arts and antiques, opened on Nov. 18 at 125 East 57th Street with a gala benefit for the Metropolitan Opera House and a complementary exhibition. "L'Art et L'Opera," of rare opera costumes, photographs and memorabilia from the archives of the Met. Place des Antiquaires houses dealers from Europe and Asia as well as the United States, and aims, says director Judith Applegate, to "present superb collections... the finest under one present superb collections... the finest under one roof in America." There are two concourse levels of galleries, shops and exhibition halls, occupying 50,000 square feet in a new office tower.



Above, "Maria de Buenos Aires"; top right, the Houston production of "Porgy and Bess"; right, Martine Dupuy as Adalgisa in the Opéra's "Norma."



What Makes Opera? A Wider Definition

by David Stevens

OPERA as a genre is enjoying a popularity that would have seemed inconceivable a generation ago, when the mere word "opera" evoked the idea of an elitist, exotic, hybrid and irrational entertainment that had its followers but scared away a larger, popular audience. Now, not only is the mainstream of the repertoire from Mozart through Puccini thriving, but the whole field is expanding to include long-forgotten areas of operatic endeavor and new ones, to embrace works that not so long ago were excluded from the opera house by definition, and contemporary composers who until recently would not have been caught dead within its precincts.

The Baroque and early music revival has reclaimed a host of magnificent works that can be made to speak to new audiences and are enjoying astonishing popularity. The thirst for novelties has brought back 19th-century and early-20th-century rarities from Weber to Weill. Central European opera companies have long admitted the American musical to the opera wing of the repertoire, and even if Stephen Sondheim has not always set Broadway on fire, the New York City and the English National operas have found room for him. The minimalist composer Philip Glass has emerged from New York's SoHo and experimental theater to become highly successful at getting commissions from European opera houses, and at filling those houses.

What kind of definition of opera would be necessary to cover some of the season's recent events in or within striking distance

of Paris? The safest one might be a sweeping one, say, that opera is just about anything that requires the resources of an opera company to perform — voices, orchestra, chorus, dancers, technical support of all kinds.

Bellini's "Norma," now in a new production at the Paris Opéra, fits handily into any mainstream definition. "Porgy and Bess," back in Europe in the Houston Grand Opera's pioneering production; has pretty much won recognition as the opera Gershwin said it was. And the northern city of Tourcoing has just been the site of a new bridgehead, an "opera-tango" called "Maria de Buenos Aires," whose composer, Astor Piazzolla, has a musical past that includes 25 years of playing in Buenos Aires cabarets, studies in Europe with Nadia Boulanger and Hermann Scherchen, and is the author of music that has made him a controversialist (in Buenos Aires) renovator of the tango.

Piazzolla has in common with Gershwin that they sought to marry Old World form with New World content, art music and popular, and in common with Brecht and Weill that "Maria" and "Threepenny Opera" and "Mahagonny" portray a world of nocturnal, urban low life, of bordellos, gigolos, prostitutes and their protectors.

"Maria de Buenos Aires" started out in 1968 as a "little opera," with a text by Horacio Ferrer, that ran for four months in Buenos Aires in concert form and was saved from oblivion by a recording. It employed two singers, a speaker, and Piazzolla at the head of a 10-piece orchestra. A frequent member of the audience was Jacobo Romano, who with Jorge Zulueta forms a team that under the name Grupo Acción

Instrumental has produced a string of strange but ingenious quasi-operatic collages — usually original texts to which existing music is adapted, often in unexpected, not to say bizarre, ways.

ROMANO was taken with "Maria," and some years later tried to get Piazzolla to agree to a scenic version. (By this time Romano, Zulueta and Piazzolla were all living in Europe.) The composer resisted. "I was afraid of Jacobo and Jorge," he is quoted as saying. "Their work seemed to me a little crazy." Crazy, but full of ideas, and persistent. Piazzolla ended by agreeing, and after a number of false starts the world's first opera-tango reached the stage last Friday at the Atelier Lyrique in Tourcoing — where Baroque opera is the standard fare.

For the stage version, Piazzolla and Ferrer expanded music and libretto into 22 short scenes in two acts, a kind of musical fresco of which the tango in various forms is the base. Romano and Zulueta are credited, respectively, with the scenic and musical "adaptation." The number of characters grew and so did the orchestra, with triple strings, string bass, flutes, percussion, piano, electric guitar and a bandoneon — the German-born, Argentine nationalized member of the accordio family now indispensably associated with the tango.

The characters are more types than persons. Maria (the splendid mezzo soprano Margarita Zimmermann) is a woman and a kind of incarnation of Buenos Aires; killed by her protector, she returns in ghostly form, undergoes a kind of ethereal conception, and comes full circle by giving birth to another Maria. The part, and the three other women's parts (really multiple roles)

require operatic voices, whereas the men's roles are written in the popular manner of tango singers. The male characters are El Duende, an evanescent yet ubiquitous night spirit, and his sidekick Tito the Tangoist; Gorrión Portcho ("swallow of the port"), Maria's melancholy first lover (Hernán Salinas, whose warmly rough baritone is richly evocative), and Gato Ricardo (Maria's protector-killer, a danced role taken by Gigi Caciuleanu, who also did the stylized choreography for other sequences). Bruno Pizzami, Italian-born and Argentine-trained, was the conductor and the orchestra's sound was dominated by the virtuoso bandoneon of Juan José Mazzilli, a Paris-resident Argentine composer.

FOR the set, Zulueta (who played piano in the orchestra and doubled as designer) conceived a stage-filling bandoneon that opened in its folds and at its extremities, a kind of musical Pandora's box that Romano's staging manipulated to let the characters materialize and vanish with almost spooky suddenness. Fero Rebanne's costumes evoked a milieu of swank tuckers.

In a program interview, Piazzolla expresses the hope that he has made a suc-

cessful marriage of two musical forms and two cultures, and reports that the Teatro Colón in Buenos Aires is interested in it. The tango is limited in its origins and format — which accounts for the need to rely on short scenes of almost cinematic speed — but it can be of potent expressive power. Ferrer's text is said to be written in a highly personal argot, but incomprehensibility of textual detail has never fatally damaged an opera's chances. If "Maria de Buenos Aires," despite telling and poetic moments, seemed to add up to less than the sum of its fascinating parts, it may have been because of a certain intellectualized typing of characters or of stylistic shifts between reality and dream (the ghost convent, the circus of analysts, the marionette bordello). Or maybe the passage of time will prove otherwise.

But opera is a complicated machine that often does not work as well as it should, despite the superior parts that may go into it, and it is not always apparent why. That, to one degree or another, was also evident in the Paris stagings of "Porgy and Bess" and "Norma."

The Houston production, now almost a

Continued on page 9

Clint Eastwood Celebrates Charlie Parker

by Mike Zwerin

THE SCENARIO for the film titled "Bird" currently being directed and produced by Clint Eastwood ends with the graffiti "Bird Lives" scrawled on a New York wall. Bird was Charlie Parker and it was scrawled on many walls after his death. It was a defiant ring to it and Bird does indeed live.

We can expect a lot of high-flapping words to be printed about "Bird," which winds up shooting next week and is scheduled for mid-1988 release. Will Clint Eastwood make Charlie Parker fans' day? has already appeared. In "Celebrating Bird," his American Book Award winner, Gary Giddins writes that Bird's "life and personality are subjects of great passion; his women especially are caught in the play, each championing her own gospel."

This subject is not one to treat flippantly. Bird is a subject of great passion; no laughing matter. But laughter is serious business, and genius, no matter how influential, is incomplete without a giggle along the line. Happily, Joel Orlansky's script for the film is about as far from a downer as could be expected from any story about a junkie alcoholic genius wrestling with his demons.

The Hasidic wedding trumpeter Red Rodney (born Robert Chudnick) worked

with Bird and Thelonious Monk is included, as is the tour through the segregated South during which Bird passed Rodney as black with the billing "Bluesman Albino Red." And in 1955, when a doctor asked the terminally ill, 34-year-old Bird if he ever drank alcohol, this gargantuan imbibor of a cornucopia of elixirs and powders replied, "Sometimes I take a sherry before dinner."

BUT the larger view and continuing relevance of Bird's alienation is part of the persistent alienation of jazz from art music in general. Giddins, whose "Celebrating Bird" is being published in softback in tandem with his one-hour documentary video of the same name, elaborates: "Despite [his] incalculable influence... [Parker's] admirers wonder at the absence of civic honors (statues, streets, parks, stamps), though a more acute absence is that of adequate recognition in studies that purport to evaluate 'serious' music."

Although, according to Rodney, Bird could barely notate music and understood harmony principally by instinct, he would insert a phrase of "Alice Blue Gown" in any key at any time in the middle of an improvisation on any tune in honor of a passing lady in a blue gown. Although he had no college degree, Giddins says "he seemed to know something about everything." He was an avid reader, played chess, discussed politics with politicians and science with scientists; he analyzed the works of Arthur Honegger and Igor Stravinsky, he could clean and cook rabbits. The Ukrainian working-class beer drinkers in his neighborhood bar didn't even know he was a musician.

Eastwood chose Forest Whitaker ("Platoon," "The Color of Money") for the lead because "he combines pathos with an ingratiating smile." Diane Venora (who once played the role of Hamlet in the New York Shakespeare Festival) is Chan Parker,

Bird's wife. It remains to be seen if moving Middle America is ready to look at a loving relationship between a black man and a white woman (they had two children together), although Eastwood says he never considered this a problem.

The legends whose lives were changed by Bird, particularly people of his race, feel possessive about him. Some are asking why the focus on Red Rodney (played by a Canadian actor, Michael Zelniker) rather than on Miles Davis (Rodney's predecessor in Bird's quintet), on Chan rather than on some of Bird's other (black) women. Several musicians are offended that the movie was written and directed by whites and in general focuses on Bird's relationships with whites.

PHIL Schaap, a New York disc jockey who has been playing Bird records for an hour a day five days a week since 1981, explains Bird's universality: "He's a bridge to either side of the spectrum. People who would think I'm 'old-fashioned' if I played Count Basie or who might feel left behind by John Coltrane can all agree on Bird." Schaap is also what he calls a "disc-restorer," and was responsible for "wiping off" the rhythm sections on several Bird recordings for the film track ("Just Friends," for one).

The soundtrack coordinator, Lemmy Niehaus, explains the process: "We were able to isolate Bird's solos and enhance them by using the latest digital technology. Recording quality was not so sophisticated back in the forties and fifties so we could not use the original recordings. We've put new people with Bird's solos — Barry Harris, Ron Carter, Monty Alexander, Ray Brown and Jon Faddis, for example. Some of the younger guys were thrilled to play with Bird for the first time, even posthumously. But all the Charlie Parker solos will be original Bird, and better quality than you've ever

Continued on page 8



From left, Tommy Potter, Charlie Parker, Miles Davis at The Three Deuces in New York, 1938.

WEEKEND

A Genteel Playwright Takes On a Venal World

by Mel Gussow

LONDON — In Caryl Churchill's vitriolic comedy, "Serious Money," greed, corruption and self-interest share equal billing. Venality is a way of life (an acronym for the London International Financial Futures Exchange).



Caryl Churchill with her latest play.

The play, which begins with a scene borrowed from "The Volunteers, or the Stock Jobbers," a 1692 romp by Thomas Shadwell, is a kind of neo-Restoration comedy of ill manners and stratagems.

Whether "Serious Money" will repeat its London success when it opens Dec. 3 at the Public Theater is a matter of conjecture. The very Englishness of the play may act against it, as may the stock market specificity of the locale, characters and jargon.

"Serious Money" ends with the re-election of Prime Minister Margaret Thatcher and the cynical prediction, in song, of "five more glorious years." After Black Monday on Wall Street, the author changed only one line; there is now a reference to prices falling "in the crash."

In America, the interest in Churchill has been whetted by her last three plays to arrive here — "Cloud Nine," "Top Girls" and "Fen." The three plays are widely divergent. In "Cloud Nine" (1981) Churchill mocks the cuckoo land of English colonialism at the same time that she explores the bizarre byways of sexual role-playing.

many of them to challenge theatrical tradition. This, combined with her dazzling sense of theatricality, has moved her into the front ranks of her profession.

"She's a dramatist whose moment has come," says Max Stafford-Clark, artistic director of the Royal Court Theatre in London. He directed "Top Girls" and "Serious Money" in America and England in an exchange program between the Royal Court and the Public Theater.

Just as her work has its contradictions, Churchill is herself a paradox. Her plays are outrageous, even scandalous and the language, as in "Serious Money," can be scabrous. The playwright, however, is no wild-eyed weird sister, but a genteel woman with a kind of regal reserve.

WHAT they have in common is a fierce sense of fair play, a fervid social consciousness that caters to no special interest. Though socialism and feminism are of primary concern to the author, she is neither a polemicist nor a proselytizer. In fact, one of the ironies of "Top Girls" is that none of the heroines is really heroic, least of all the career woman at the center.

Churchill, 49, has been writing plays for almost 30 years. But, beginning with "Cloud Nine," she has been consolidating her position as one of the most original and daring of contemporary playwrights.

One Saturday afternoon last summer, when she and I were having tea in a West End café, she gradually became somewhat revealing. She said that, in her work, she was interested in "power, powerlessness and exploitation; people's longings, obsessions and dreams." I asked her what her obsessions were. After a long pause, she said in a muted voice: "I don't feel consumed with them," but admitted to having "passionate days."

With that story tantalizingly in the air, she suddenly announced that it was 5 o'clock and she had to leave in order to look in on "Serious Money" at the late afternoon matinee. Wanting to prolong the talk, I suggested that I might accompany her and watch the show with her from backstage. She was hor-

rified at the idea. "I wouldn't take the responsibility for bringing someone backstage," she said, and then added politely but firmly that she had really talked enough. Momentarily sympathizing with the problems of the interviewer, she said, "I know you want the whole iceberg, not just the tip of it," and suggested, "You could make this article about my dislike of interviews. I then she made a wish. "I want to be either Homer or Anon, one of those people no one says anything about." With the barest glimmer of a smile, Anon, rushed off to her hit show.

MORE and more she has to field requests from academics analyzing her body of work. "Students doing a thesis will come to me and say, 'Did you know there are babies in all your plays?'" She adds as proof of her unpredictability, "There's no baby in 'Serious Money.'" (In point of fact, there are babies in most of her plays — and the works are obsessed with time.)

Although Churchill thrives in a collaborative form of theater, she is, in other respects, a loner. One close friend provides a clue to her behavior: "She's gone through enormous emotional upheaval, out of which the writing comes. I think she tends to get deeply depressed when she's not working. Her life would be enormously stunted without the theater." In her, there would appear to be a dichotomy between family obligations and a

desire for adventure. To a great extent, she finds that adventure in her work, which as much as anything transports her to Cloud Nine. In criticism, one might say that her work is overly intellectual, that it suppresses her emotions and conceals her own point of view.

This sense of propriety, of conforming to expectations, apparently took root early in her childhood. She is the only child of Robert Churchill, who for many years was a cartoonist for the London Daily Mail and other publications. Her mother was formerly a fashion model. Through the playwright has frequently been quoted as saying she was "infinitely, distantly" related to Sir Winston Churchill, she says she has no proof of such a relationship.

Churchill expressed her interest in theater very early. By the time she was 4, she was making up pantomimes and staging them for the amusement of her parents. She grew up in Montreal, returning to London in the late 1950s in order to study English at Oxford University, where her plays were given student productions. Just out of university, she married David Harter, a promising young lawyer. While keeping house and bringing up the children, she continued to write plays, writing out of whatever domestic calm she could find.

For many years, her creative time was determined by the children's school hours. Necessarily, the plays were short. Later, she characterized this work as "depressed plays about depression."

Clarifying that quote, she says, "I was fed up with the situation I found myself in in the 1960s. I don't like being a barrister's wife and going out to dinner with other professional people and dealing with middle-class life. It seemed claustrophobic. Having started off with undefined idealistic aspirations of the kind of life we could lead, we had drifted into something quite conventional and middle class and boring. By the mid-'60s, I had this gloomy feeling that when the revolution came I would be swept away."

At the same time, her husband had become dissatisfied with his role as a barrister. He began giving free legal advice in a local legal center. Together they chose a life of genteel poverty and of limited professional aspiration, all of which seemed appropriate to their sense of social responsibility. She began doing research on bad housing conditions, and from that evolved "Owners" in 1972. Her first full-length play to be done in London. At its center was an acquisitive landlady, a strong woman as anti-heroine, foreshadowing similar characters in "Top Girls" and other works.

"Owners" was followed by several productions created within an ensemble — at the Joint Stock company and the Monstrous Regiment, a women's theater group — a giant step away from writing short plays at her kitchen table. The Joint Stock method brought the actors, directors and playwright together in a collaborative process. A specific subject would be chosen and, over a period of several weeks, the participants would do field research, bringing their findings back into the workshop. Then the playwright would go off and spend several months writing a play.

Though at first she was self-conscious about such public affiliation, Churchill soon found herself highly stimulated. The first of her plays to emerge from this process was the

1976 "Light Shining in Buckinghamshire," a complex historical epic about the thwarted English revolution of the 17th century. Three years later, the Joint Stock principle was applied to British colonialism. The result, "Cloud Nine," later directed in the United States by Tommy Tune, represented a breakthrough for her.

The playwright has repeatedly returned to the collaborative method, although she also continued to write plays without benefit of ensemble research. One such play, "Top Girls," came out of her own desire to write about women at work. "I thought of calling the play 'Heroines,'" she says, "but I was afraid that one wouldn't see the irony of the title. Perhaps people don't see the irony of calling it 'Top Girls.'"

With "Fen," she was once more at work with Joint Stock, on location interviewing farm workers in the marshy fen country north of London. Though "Fen" and "Serious Money" are totally divergent in setting, style and content, each began as a socio-anthropological study of a way of life, of a tribe that was totally alien to the author before she began the project.

"Serious Money" started with Max Stafford-Clark, who thought that, as a change of pace, the Royal Court should "do a play about rich people instead of one about poor people." Eight actors, the director and Churchill, all of them novices in the financial world, plunged into the business of the city. But she was immediately captivated by the energy on the Royal Exchange, and was soon relating the adrenaline of trading to the adrenalin of performance. The timing of the project was fortuitous. A month after work began, the so-called Big Bang arrived and the stock market was deregulated. Scandals broke out, including the Guinness affair, in which the beer company, in a takeover maneuver, sought to manipulate the value of its stock. Such events furnished the play with intrigue as well as immediacy.

"Cloud Nine" brought the playwright her first steady income. "Serious Money" may bring Churchill her first serious money. If so, indications are that it will not substantially alter her way of life. The relative lateness of her arrival made her feel that she was 10 years behind her playwrighting contemporaries (such as David Hare and Howard Brenton), but it did not arouse her competitiveness. She has always gone her own way as an artist, even as her work entered the mainstream.

She admits, however, to periods of doubt and discouragement. "I have long spells when I wonder why I am in the theater — that's when I'm not writing a play. I also have occasional spells when I think I'd rather write other things — when I see bad productions of my plays. Equally, the attraction of theater is that plays are not the same every time. They can be done differently by different people and that makes it more exciting. The reason for being in the theater is the pleasure of the medium itself. A painter likes paint; I like working with actors."

Initially she was drawn to theater by the idea of its "density and compression," and she has had no reason to change that perception. "I thought of plays as poetry and novels and Shakespeare were better than Dickens and Jane Austen. It was the greater thing to do; it was more exciting. That's why I did it, and probably why I still do it."

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Forest Whitaker.

Parker

Continued from page 7

heard. The soundtrack will be released as an album. "Nichaus played alto saxophone with Stan Kenton and taught Whitaker how to fake it visually. He has known Eastwood since many days in Fort Ord, California. 'Clint was a bartender and a bouncer in a non-commercial officers club where I played. He's also a pretty fair piano player. We talked about jazz all the time.'"

Red Rodney, who plays himself on the soundtrack and was also a consultant, says that Eastwood once told him on the set that "I can't believe I'm in the same room with all you guys. Imagine — a big star saying that. He's made it clear to everyone that he wants authenticity, he doesn't want another 'Billie Holiday Story' fiasco. At the beginning I saw that certain things were not right about them. The script had us looking like junkies with horns and tails. But we didn't want to be junkies. At the beginning, sure, we may have thought it was the big thing to do, but after a very short while it became a 24-hour horror. Then the dialogue had us all cursing. Bird was a courtly man, he was cursed. Clint took notes and made changes."

"I saw how the Warner Brothers executives were with Clint," Rodney went on. "He's made them hundreds of millions of dollars and if he says jump, they're going to ask how high. Clint Eastwood making his film gives jazz currency. He's putting his money as well as his name in it. People are going to say, well, if he likes it, it must have something."

"Years ago jazz was used in films to represent some sort of negative energy," Eastwood says. "But I bear happy energy coming from Bird. Of course it's not really a film with what you could call a happy end, but he's been a big influence on me ever since I first heard him when I was 15 in Oakland. "Somebody like Duke Ellington had as much impact but somehow the mystique grew around Bird. Like with Bix [Beiderbecke], maybe doing your best had something to do with it. Bird was a genius who couldn't quite adjust to normal society. He was a dramatic major figure but never capitalized on it. Ellington took his talent to fruition, he became a leader and it was his sound and only he could make it. Bird just let everybody else imitate him. He could not seem to bring all his brilliance together. He bombed out. The mystique lingers today. Bird was a one-of-a-kind guy."

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WEEKEND

Assessing Feltsman as Pianist

by Donal Henahan

NEW YORK — What if, before Alexander Solzhenitsyn arrived in this country in 1976, all we knew of his work was one chapter of "The Gulag Archipelago." Imagine the curiosity, the aura of mystery, the political speculation, the cultural glamour that would have surrounded the publication on these shores of the entire, all but legendary, book. That improbable scenario is not quite a parallel to Vladimir Feltsman's recent debut recital at Carnegie Hall, but resemblances may be discerned. After winning a couple of international competitions as a teenager, the Soviet pianist began what promised to be a major career, only to have it cut short in 1979 when he applied for an emigration visa. The Soviets declared him, in effect, a non-pianist and banned his recordings. One tantalizing record of Chopin Preludes did slip through, but that, following the law of scarcity and value, simply aroused more public interest in the Feltsman drama. And so, after much diplomatic wire-pulling and privately financed pressure by the producer Norman Gladney and Jewish emigre groups, the 35-year-old pianist was set free in August and came to settle in the United States. Last September he played at the White House, an acknowledgment of his extramusical significance, and in due time he found his way to Carnegie Hall, where he proved almost good enough to justify the publicity firestorm that preceded him.



At Carnegie Hall.

THOUGH in the hierarchy of Soviet-reared pianists Feltsman may not measure up to Sviatoslav Richter or Emil Gilels and cannot really profit from such comparisons, attainment of the next rung down does appear quite possible. There is some irony in the realization that Feltsman may be a more sophisticated musician than either of those titans were at the time of their American debuts. The 1950s vintage of Soviet musicians, having been isolated during decades of war and Cold War, tended to be more innocent of modern scholarship and doggedly unadventurous in choosing repertory. Rather than trying to equate Feltsman with such icons, we should measure him against a later generation of Soviet virtuosos. He might turn out to be this decade's Vladimir Ashkenazy. Even that level, of course, is one not many pianists can think about, let alone reach. It helps to remember that Feltsman is only the most recent of a long succession of Soviet artists to excite the Western public by being withheld from view in one way or another. For all the interest his arrival here has engendered, it cannot match the hungry anticipation with which the musical public awaited the American debuts of Richter, Gilels, David Oistrakh and Leonid Kogan after World War II. In subsequent years, Rudolf Nureyev, Mikhail Baryshnikov, Msislav Rostropovich, Ashkenazy and other leading Soviet artists either jumped ship or simply drifted away in search of a freer climate and did not return. All displaced persons, for various reasons,

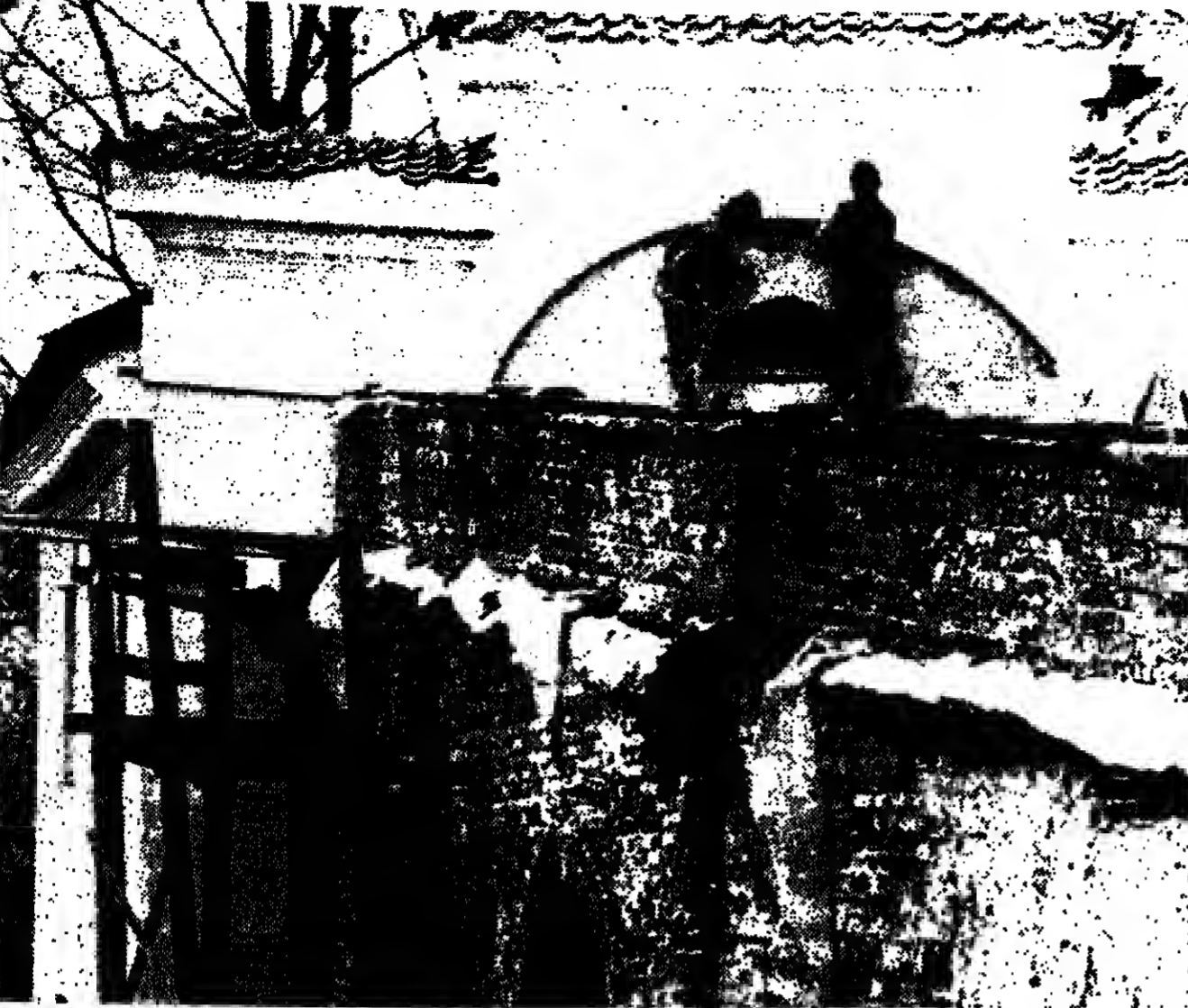
took their place in a robust tradition that extends back at least to the Russian Revolution and its aftermath, when artists by the thousands left for the West, including some with names such as Rachmaninoff, Balanchine, Stravinsky and Horowitz. No culture can afford to be so persistently generous in training and then giving away talent without risking eventual artistic anemia. The Soviet Union is not proving otherwise. The United States and to some extent other Western countries have been more than happy to accept these transfusions of talent, one such being Vladimir Feltsman, at the moment a resident of New Paltz, New York.

IN recent years, Soviet policies in respect to Jewish emigration have swung erratically, but a steady flow of musicians to the West has somehow gone on. Although hardly to be compared to the stir caused by Feltsman's eight-year period in coventry and his dramatic release, periodic arrival of displaced musicians has kept the tradition alive. Some, such as the pianist Bella Davidovich or the conductor Seymour Bychkov, quickly carve out prominent places for themselves in America's concert life. Others enjoy a few heady moments of emigre celebrity, play the requisite debut program in New York, tour the community and college circuit for a sea-

son or two and then slip out of general view. Many, if not most, are eventually absorbed into the teaching profession. Probably all, however, remain firmly convinced that they could have had Richter-scale careers if only the publicity cards had been dealt right. In fact, a musician who does not harbor some such feelings, however secretly, should be suspect. Blind ego as a shield against the philistine world seems to be part of the artistic gift.

In any event, we now have a clearer idea of what Vladimir Feltsman, political hero, can do at the piano and what the future could hold for him. We know, particularly from his easy mastery of three Messiaen pieces and Schumann's "Symphonic Etudes" (including the posthumous variations), that he is a formidable technician. We recognize him as a colorist who can also achieve limpid clarity — that is, one who can get over the keys nimbly, even brilliantly, without sacrificing all beauty of tone. He is not afraid to bring both Biedermeier sentiment and sharply contrasting Chopinesque bravura to a Schubert sonata. And what else? We will find out in good time, when the gloss of political celebrity has worn off somewhat and the purely musical career has had time to flower in our midst.

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Bricklayers from the company work on the Gothic gatehouse at the castle in Pultusk.

Poland's Restoration Team

by John Tagliabue

WARSAW — Bricklayers clamoring over spare wooden scaffolds were setting large Gothic-style brick. Nearby, dusty plasterers worked on graceful cornices in the antechamber of a chapel where only weeks earlier magnificent frescoes of four slightly plump, rather stern ladies had emerged. Their restorers concluded they must have been allegorical representations of some of the cardinal virtues. The restoration project in progress was the castle in Pultusk, an oval island town on the Narew River north of Warsaw. The workers were from Pracownie Konserwacji Zabytkow, a state-run company based in Warsaw that honed its considerable skills resurrecting great works of Polish art and architecture from wartime damage. The company then mastered the art of exporting those skills, illustrating the thesis of its associate director of research, Lech Krzyzanowski, that "people understood there was a possibility to re-create life, to write a victory over death, in symbolic terms."

Poland is still in the tedious process of healing the scars of war inflicted on its architectural and artistic heritage, much of which was burned, ravaged and reduced to rubble between 1939 and 1945. The company, which began its work in 1946, is currently involved in about 400 restoration projects in Poland and as far away as Cambodia. Some of the structures are restored to their original state; others are adapted for modern use.

PULTUSK, where the castle is under reconstruction, lies on the outer northern stretches of what used to be the territory of the dukes of Mazovia, and served as an outpost against Lithuanian invaders until Poland and Lithuania united in the late 14th century. According to Andrzej Lotys, who is in charge of the company's scientific and historical documentation, the Swedes later destroyed and rebuilt it. This town was on the classic route from the west through Warsaw and on to Vilnius, into Lithuania and Moscow. It's the route Napoleon took. Lotys explained, leading visitors recently across broad expanses of rounded stone in the town square. The restored castle, scheduled for completion next year, will house a 92-bed hotel and a conference center.

The Gothic bricks being used in the renovation came from the company's own kilns near Gdansk. Among its numerous facilities the company also possesses stained-glass ateliers in Turun, a center for restoring or-

gans in Krakow and tapestry workshops in Lodz and Warsaw. The company, whose Polish name translates as Ateliers for the Conservation of Cultural Properties, employs about 9,500 people, 1,100 of them outside Poland.

INDEED the company, which — unusual for a state-run company — is self-financed, can only continue its work in Poland because of its projects abroad. At the moment, 400 workers are dispersed among 10 sites in Riga, the capital of the Latvian Soviet Socialist Republic, restoring wall paintings and rebuilding organs. But the main project there is the transformation of the Baroque church and medieval buildings surrounding the Marshall stables into a modern recording and video production center, including a recording studio in the church building itself.

For the last 10 years, company experts have labored in Augustusburg Palace, near Cologne, West Germany, restoring the magnificent Rococo summer residence of the archbishops of Cologne that the Bonn government uses for state receptions.

Company archaeologists are also working on 15th-century B.C. monuments of Hatshepsut near Luxor, Egypt, and on the remains of a ninth-century city in the deserts of Algeria. In the Cambodian capital of Phnom Penh, company experts are restoring immense wall paintings in the central pagoda. Others are repairing medieval temples near Da Nang, in Vietnam.

"We began going overseas in the 1960s, for our Ministry of Foreign Affairs, restoring Polish embassies in Paris and London and New York," Krzyzanowski, an art historian, explained. But the first significant non-Polish contracts came from Munich, when the city was preparing to host the 1972 Olympic Games.

EAST Germany soon followed as a client, and 100 restorers worked from 1979 to 1986 virtually reconstructing the Neue Kammer, graceful 18th-century palaces built in Potsdam's San Souci Park for Frederick II of Prussia. The work involved restoration of the foundations and vaulted ceilings, redoing decorative Rococo stucco and restoring hundreds of paneled paintings, fireplaces and pieces of period furniture.

Next came other major West German projects. In Brhl the sumptuous Rococo staircase of Balthasar Neumann was restored, and in Trier the company's experts worked on 16th- and 17th-century altars.

The company started out in the ruins and rubble of postwar Warsaw, where a handful

of people prepared designs for the faithful reconstruction of the old city after its destruction by the Germans in World War II, which Poland's postwar leaders resolved should be completely rebuilt, phoenix-like. The crown of that work was the completion in 1984 of the former royal castle after 15 years of work. The company's principal activity is now restoration rather than reconstruction. Acute demand for specialists not only in art history and architecture but also in such disappearing crafts as stucco, gilding and woodwork has led the company to recruit young people from schools and universities and meticulously train them in two-year programs. Work overseas, and the promise of salary and adventure, binds them to the company and the country at a time when Poland's stumbling economy provokes many young people to emigrate.

For the restorers, Krzyzanowski said, "there is an ideological motive, and there is the money. They believe they are working for Polish culture, and not just building the shapes of houses with endless identical patterns and no individuality. They are pursuing the traditional way of the good craftsman."

SOME contracts are political, as was the case when the Polish government pledged assistance to the Communist regimes in Phnom Penh or Hanoi. Then, the lure is not money but adventure. Krzyzanowski explained.

"In Cambodia we have been restoring wall paintings in the pagoda of Phnom Penh for three years," he said. "The income is close to none, but this is high adventure for a young Polish restorer from Krakow."

Even as the monuments are restored, however, they face a new, more insidious threat: pollutants in the environment.

"When we restored the Old Town of Warsaw and opened it in 1953, it was only 20 years before the quality of the roofs, of the water pipes, of the stone, was so poor that further restoration was necessary," Krzyzanowski said. "Salts are forming in the cement, in the chalk, even in the pieces of stone from the quarry."

"Vitruvius writes that you should leave freshly quarried stones in open spaces, to let them breathe, before using them in construction," he went on, referring to the ancient Roman architect. "But today that means that poisons enter the stone, and you are building into your structures stones that are not of good quality. We do not realize the scale of the trouble," he said.

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gem of a production came away convinced that a masterpiece had finally been revealed. The present Houston effort is a decent road show, but maybe one that could stand temporary retirement or polishing up.

Michael Smarr's high baritone was impressive, although his Porgy seemed a tad sophisticated. Houston Davis's volatile Bass, Ivan Thomas's burly and burly-voiced Crown, and Patricia Miller's Serena (all alternating in the roles with Larry Marshall's virtuosic Sportin' Life and a trio of virtuoso turns from the Strawberry Woman, Peter the Honey Man and the Crab Man (Denise Woods, Mervin Wallace, Cornelius White). But this show was never moving when it should have been, and there is probably not much point in holding the pre-factory playing against the occupants of the pit, which was occupied, so help me, by the Polish Radio-Television Symphony.

ONE might think that Bellini and his "Norma" unambiguously belong in the mainstream of the early 19th-century Italian Romantic-canto tradition, but that would mean not to reckon with the contemporary Italian composer Luigi Nono, who expresses some startling opinions, sultry but fascinating, in the program notes. In short, Nono rages against everyone from publishers to Maria Callas for what he sees as a scandalous ignorance of the bulk of Bellini's music and misunderstanding of how to perform it. He sees Bellini, the Sicilian, as

being the inheritor of all the theatrical, aesthetic and religious currents that passed through his native island, with a different sense of space and time from his northern Italian contemporaries.

It makes arresting reading, but it is unlikely to soon change opera house practice. Even in standard terms, and despite the presence of excellent singers, this was a "Norma" that lacked the musical-dramatic fire to get it off the ground. Pier Luigi Pizzi's sets, with a sacred tree as a symbolic centerpiece and abstract sliding panels to achieve scene changes, were perfunctory, as was his movement of the singers.

The Bulgarian soprano Ghena Dimitrova (stepping in for an indisposed Rosalind Plovghin) has one of the most powerful voices to be found anywhere, particularly strong in the middle and short on top, and a bland temperament. It would be almost true to say that she had the temperament but not the vocal repose for Norma's opening scene, and the vocal strength but not the temperamental fire for the final scene. Martine Dupuy, the outstanding young French mezzo, distinguished herself as Adalgisa, as did Dimitri Kavrakos, the sonorous Orsovo, while Maurizio Frusoni tenorized stably with but a faceless Roman proconsul. But nothing happened to bring this together into a coherent music drama, certainly not Maximiano Valdes's routine conducting.

"Norma" continues at the Paris Opera Nov. 30, Dec. 3, 5, 8 and 11. "Maria de Buenos Aires" moves to the opera house in Montpellier, France, Nov. 28, 29 and 30.

Opera Continued from page 7



Martine Dupuy, Maurizio Frusoni in "Norma."

well. Breaking the three acts into two makes for a long sit before the intermission, making the occasional longueur more noticeable. Not everybody has yet been convinced about "Porgy's" viability as an opera, even though it has been consecrated in some real operatic temples. Those who saw the Metropolitan's 10-ton production tended to think it really was a bit much. Those who saw Glyndebourne's

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INTERNATIONAL MANAGER

Corporate Ethics Codes Can Lack Punitive Punch

By SHERRY BUCHANAN

ACCORDING to a Conference Board survey, many corporate ethics codes are more about looking good to the outside world and providing messages to employees on how they should treat each other, their suppliers and their clients than about punishing executives for errant behavior.

The majority of senior managers interviewed by the Conference Board said they believed that codes of ethics had only a limited ability to deter bad behavior.

'Codes can't deter willful misconduct and are not intended to.' The report surveyed codes of 252 U.S. companies and 48 French, Swiss, Belgian and British companies.

'Most codes introduced recently don't have sanctions,' Mr. Berenstein said, 'which suggests to me that codes are not the primary means of ensuring ethical conduct.'

A recent survey conducted by Washington State University found that the percentage of managers involved in illegal or inappropriate activities is the same in companies with codes as in companies without them.

BRITISH companies, according to a study by the Institute of Business Ethics in London, have always preferred the "we are socially responsible" type of code to those with specific "don'ts" typical of some U.S. companies.

Many U.S. companies that have punitive codes introduced them after being caught up in a public scandal or as a result of new legislation. A new law on sexual harassment, for example, might incriminate some employees unless their behavior changed.

General Dynamics Corp., the U.S. government's largest defense contractor, which was the target of several government investigations, was instructed by the Defense Department in 1985 to enforce a code of ethics, with mandatory sanctions for violations.

The company now has a 20-page booklet, 40 ethics program directors and a corporate ethics program director who reports directly to the chief executive officer.

Management experts do not expect most European companies to follow that approach, citing differences in corporate culture. After recent insider-trading scandals in the City of London, it appears that British companies are even less inclined to introduce tough codes of ethics.

Kampo Has Loss In Bonds

Holdings Decline 300 Billion Yen In Foreign Issues

TOKYO—Japan's postal insurance system, Kampo, had losses of more than 300 billion yen on its foreign bond investments in the year ending March 1987 because of the sharp rise of the yen, officials at the Ministry of Posts and Telecommunications said Thursday.

'We did suffer from currency losses,' said Yoshinori Sakota of the post office life insurance bureau of the ministry. 'However, we knew we would have such losses when we bought U.S. Treasury bonds.'

A Board of Audit report prepared for parliament showed appraised losses of 302.6 billion yen at the end of 1986-87, against 188.9 billion a year earlier.

Mr. Sakota said, "We thought 14 to 18 percent yield at the time would outweigh potential currency losses into account. And those bonds now have huge hidden gains of an estimated 250 billion yen due to the fall in U.S. interest rates in the past year."

Kampo's net foreign bond investment in 1986-87 was 1.618 trillion yen, of which 1.248 trillion was in bonds denominated in foreign currencies. Total foreign bond investment represented 5 percent of total assets of 32,887 trillion yen in the year, ministry officials said.

U.S. dollar bonds and Canadian dollar bonds accounted for roughly 60 percent of all Kampo foreign bond investment in the period.

'We lost 300 billion yen compared with assets of 32 trillion yen, whereas life insurers lost 2 billion yen against 63 trillion,' Mr. Sakota said. "I don't think we need to reconsider our investment methods right now."

He said Kampo had started to diversify buying issues denominated in European currency units, "while we are not fascinated by U.S. Treasury bonds right now."

Dow Chemical Cultivates a New Openness

Change in Image Reflects Focus On Consumers

By Claudia H. Deutsch

MIDLAND, Michigan — Turn the clock back 25 years of thereabouts, Dow Chemical Co. is making napalm — jellied gasoline that kills in a particularly painful way — for use in Vietnam, and American students are chasing Dow recruiters off campus.

Fast-forward a few more years. The Environmental Protection Agency wants to ban the herbicide 2,4,5-T. The product is just a minuscule contributor to Dow's sales and profits.

Herbert H. Dow, the rugged individualist who founded Dow 90 years ago, would surely wince. But then again, there is a lot about Dow that might shock him.

'We had been a proud group who felt that people who knew nothing were telling us what to do,' said Keith R. McKennon, president of Dow Chemical USA.



Past and present: A 1967 demonstration protesting recruiting by Dow at the University of California at Berkeley, and the 1987 company slogan aimed at changing the old image.

'It took us a long time to realize that regulators, legislators, even environmentalists had a right to ask questions.'

— Keith R. McKennon, President of Dow Chemical USA

For reasons that are probably based as much on the company's push into consumer products as on any new spirit of enlightenment, Mr. Popoff has led Dow into an unprecedented period of openness and cooperation.

Mr. Popoff plans to reinstate them. And where Mr. Orfice can still get worked up about the "lies" he says have been told about Dow, Mr. Popoff is more philosophical.

'I think we have a fair amount of work to do in terms of the way we are viewed,' he said.

To understand Dow's new emphasis on wooing public opinion, one first has to trace the many turnabouts the company has undergone in the recent past.

Battle In Italian Group

Ferruzzi Seeks To Oust Chief Of Montedison

RAVENNA, Italy — Gruppo Ferruzzi, the big agribusiness concern, said Thursday that it would seek to oust the president of Montedison SpA, the chemicals and energy group, and put Ferruzzi's chairman in his place.

Ferruzzi said it would nominate Raul Gardini, its chairman, to replace Mario Schimberni at a Montedison board meeting on Dec. 4. Ferruzzi holds the largest single stake in Montedison, about 40 percent.

Mr. Schimberni was named Montedison's top executive in 1980, when the then state-controlled group was floundering with annual losses of near \$500 million.

The newspaper La Repubblica said Mr. Gardini had opposed two recent large acquisitions by Montedison, including the purchase of an additional large stake in Himont Inc., an American polypropylene company, for about \$1.5 billion.

Anglo American to Offer Shares to Black Workers

By William Claiborne

JOHANNESBURG — Anglo American Corp., South Africa's largest mining and industrial conglomerate, announced plans Thursday to offer more than 250,000 of its employees — mostly blacks — paid-up shares in the corporation.

The approximately 70 companies in the Anglo American chain have been asked to offer another 250,000 qualifying employees paid-up shares, the number of which will be determined by the individual companies.

Employee shares will be held in trust for four years, allowing the shareholders to vote in letters to the trustees. Then, employees can take possession of the shares, sell them or leave them in the trust.

The De Beers plan calls for 10 shares to be given to each of 20,000 employees, or 200,000 shares.

With \$12.4 billion in assets and earnings last year of \$735 million, Anglo American accounts for 60 percent of the equity on the Johannesburg Stock Exchange.

At Thursday's price on the Johannesburg exchange, 60.75 rand, the 7.5 million shares would be worth 455 million rand, or \$230 million at current exchange rates.

Gavin W.H. Reilly, said at a news conference Thursday in Johannesburg that the employee shareholders plan initially would provide five paid-up shares to each of the corporation's 2,600 headquarters employees with at least two years' service, for a total of 13,000 shares.

The black National Union of Mineworkers, according to the plan, exists in South Africa between white capital and black labor, immediately rejected the proposals as a "maneuver to ensure that free enterprise is entrenched in a post-apartheid society."

'What the workers are demanding is that they get a living wage and a bigger share of the profits,' said the NUM's secretary-general, Cyril Ramaphosa. 'They won't be tricked into a paltry share ownership scheme.'

In August, Mr. Ramaphosa led a crippling three-week strike against Anglo American and other major South African mining firms.

To end the strike, Anglo American fired nearly 40,000 miners in a move that surprised and embittered many blacks. The corporation favors accelerated reform of apartheid.

Anglo American's chairman, Gavin W.H. Reilly, said at a news conference Thursday in Johannesburg that the employee shareholders plan initially would provide five paid-up shares to each of the corporation's 2,600 headquarters employees with at least two years' service, for a total of 13,000 shares.

Currency Rates

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for Amsterdam, Frankfurt, London, New York, Paris, Tokyo, and Zurich.

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for Australia, Canada, Hong Kong, India, Japan, Korea, Taiwan, and Thailand.

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for Belgium, France, Germany, Italy, Netherlands, and Switzerland.

Interest Rates

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for 1-month, 3-month, 6-month, and 1-year rates for various currencies.

Key Money Rates

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for 1-month, 3-month, 6-month, and 1-year rates for various currencies.

Asian Dollar Deposits

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for 1-month, 3-month, 6-month, and 1-year rates for various Asian currencies.

U.S. Money Market Funds

Table with columns for Fund Name, Bid, Ask, and other rates. Includes entries for Merrill Lynch Ready Assets and Telerate Interest Rate Index.

Gold

Table with columns for Currency, Bid, Ask, and other rates. Includes entries for 1-month, 3-month, 6-month, and 1-year rates for gold.

Growth opportunities worldwide

ASSET MANAGEMENT IN SWITZERLAND

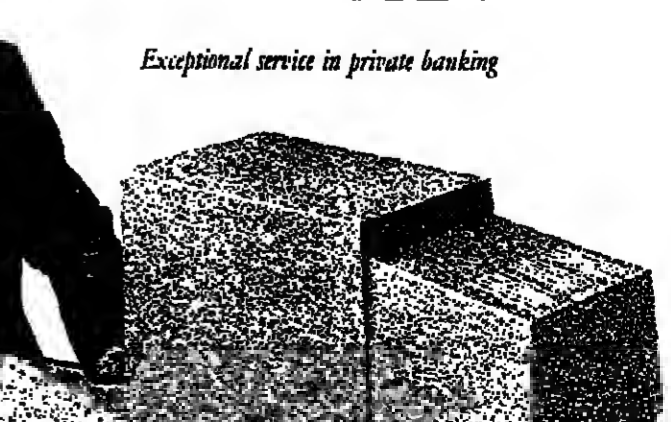
Private banking clients have many different goals, but they all face one problem: how to protect and build their assets in an increasingly complex world.

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Floating-Rate Notes

Table with columns: Issuer/Mat., Coupon Next Bid Ask, Dollars. Lists various floating rate notes from issuers like Alkerm Finance, American Express, etc.

London Commodities

Table with columns: Commodity, High, Low, Close, Previous. Lists commodities like SUGAR, COCOA, and Sterling per metric ton.

London Metals

Table with columns: Commodity, Class, Bid, Ask, Previous. Lists metals like ALUMINIUM, COPPER, and ZINC.

U.S. Treasuries

Table with columns: Maturity, Bid, Offer, Yield, Prev. Yield. Lists U.S. Treasury securities like 3-month bill, 6-month bill, etc.

Table with columns: Issuer/Mat., Coupon Next Bid Ask, Deutsche Marks. Lists floating rate notes in Deutsche Marks.

Japanese Yen

Table with columns: Issuer/Mat., Coupon Next Bid Ask, Japanese Yen. Lists floating rate notes in Japanese Yen.

Paris Commodities

Table with columns: Commodity, High, Low, Close, Ask, Chvs. Lists commodities like SUGAR, COCOA, and Sterling per metric ton.

U.S. Treasuries

Table with columns: Maturity, Bid, Offer, Yield, Prev. Yield. Lists U.S. Treasury securities.

CURRENCY MARKETS

Dollar Steady in Lackluster Trading

LONDON — The dollar closed barely changed Thursday against major currencies in uneventful European trading, as American banks were shut and worldwide trading subdued because of the U.S. Thanksgiving holiday.

Japan Is Advised to Create Unified Futures Market

TOKYO — Advisers to the Finance Ministry proposed Thursday creating a comprehensive Tokyo financial futures market, comparable to those in major financial centers abroad.

Shearson Sees Higher Demand For Platinum

LONDON — Demand by Western nations and Japan for platinum this year is expected to reach its highest level ever, largely as a result of rising demand by Japan's jewelry industry, metals analysts at Shearson Lehman Brothers Ltd. said Thursday.

Bonn Sees Rate Cut In Expansion Moves

BONN — The West German government believes that the Bundesbank has further room to cut interest rates, official sources in Bonn said Thursday.

Mutual Funds Say They Helped Brake Crash

WASHINGTON — The mutual fund industry absorbed, rather than increased, much of the pressure to liquidate giant holdings of stocks on Oct. 19, they said.

INTERNATIONAL FUNDS (Quotations Supplied by Funds Listed) 26th Nov 1987

Large table listing international funds with columns for fund name, currency, and price. Includes funds like ALMA GROUP, BANCORP, and various international equity and bond funds.

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Advertisement for the 1988 Herald Tribune pocket diary. Features an image of the diary and text describing its features: thin, flat, elegant, includes a note pad, conversion tables, and national holidays.

Order form for the 1988 Herald Tribune pocket diary. Includes fields for name, address, city, and payment options (credit card or check).

Vertical text on the right edge of the page, including 'BONN Sees Rate Cut', 'Japan Is Advised to Create Unified Futures Market', and 'Mutual Funds Say They Helped Brake Crash'.

BUSINESS ROUNDUP

Unilever Sells Stake in German Unit

AMSTERDAM — Unilever NV, the Dutch unit of the British-Dutch foods and detergents group, said Thursday that it was selling 24.9 percent of its Deutsche Unilever GmbH unit to a West German banking consortium for 700 million Deutsche marks (\$420 million).

German banks an attractive alternative to a loan in view of currently low German capital market yields, Ms. de Keizer said.

Commerzbank and Dresdner Report Sharp Profit Declines

FRANKFURT — Dresdner Bank AG said Thursday that parent partial operating profit fell 15.6 percent to 639.3 million Deutsche marks (\$394 million) for the first 10 months of this year from a comparable period in 1986.

German Firms Fujitsu's Net Rises Sharply

Cooperate on Steel Output

DUSSELDORF — Three major West German steel producers announced plans Thursday to cooperate on production in an attempt to cut costs in the face of what they called unfair foreign competition.

TOKYO — Fujitsu Ltd. bucking the strong yen, had a 267 percent increase in group net profit in the six months that ended Sept. 30, the computer maker said Thursday.

New Board Named at Statoil

OSLO — Jan Langangen, managing director of Norway's largest insurance company, has been named to head a new board at Statoil, the state-owned oil company.

Nissan Weighs Building Engines in U.S. in 1990s

TOKYO — Nissan Motor Co. is considering assembling and later making engines at its U.S. plant in the 1990s as part of its plans to raise local content, a company spokesman said Thursday.

British Telecom Pretax Profit Rises 10.9%

LONDON — British Telecommunications PLC said Thursday that pretax profit rose 10.9 percent in its second quarter to £539 million (\$1 billion) from £504 million a year earlier, but noted that full-year earnings would be dampened by modernization costs.

Kuwait to Raise Stake in Spain's Biggest Bank

MADRID — The Kuwait Investment Office said Thursday that it planned to increase its holding in Spain's biggest bank, Banco Central, by joining forces with a large Spanish construction company.

Dow: Cultivating a New Openness to Woo Consumers

(Continued from first finance page) chlorine, which were primarily sold to other chemical companies. It was more interested in finding better processes for making chemicals than in coming up with better chemicals to make.

NBC Said to Seek 25% of Turner

LOS ANGELES — National Broadcasting Co., the U.S. network, is proposing to buy up to 25 percent of Turner Broadcasting System, according to executives close to the companies.

TOORAK, AUSTRALIA

FOR SALE - Large and imposing mansion on approximately two acres. No. 17 St. Georges Road, Toorak, Victoria.

LONGINES Conquest VHP in titanium and gold

Elisio Santos Joalheiros World Trade Center

TOORAK, AUSTRALIA (continued real estate listing)

British Telecom Pretax Profit Rises 10.9%

Operating profit rose 9.3 percent to £622 million from £569 million last year, the company's chairman, said that the board was

Nissan Weighs Building Engines in U.S. in 1990s

Higher sales to NTT were reflected in a 19 percent increase in Fujitsu's telecommunication division sales, to 147.84 billion yen. Computer division sales rose 11.3 percent to 619.46 billion yen.

TOORAK, AUSTRALIA

FOR SALE - Large and imposing mansion on approximately two acres. No. 17 St. Georges Road, Toorak, Victoria.

NBC Said to Seek 25% of Turner

The offer, if successful, would give NBC control of the cable network. Turner executives say they are open to the offer.

Kuwait to Raise Stake in Spain's Biggest Bank

The office said it was forming a company with Construcciones y Contratas to control at least 12.25 percent of Banco Central shares.

Dow: Cultivating a New Openness to Woo Consumers

Through much of the 1970s, demand for the chemicals Dow made outstripped supply, so Dow had no economic incentive to change. And in any case, its executives did not want to "breed conservatism, and that means a love affair with the status quo and an aversion to change," Mr. Popoff said.

TOORAK, AUSTRALIA

FOR SALE - Large and imposing mansion on approximately two acres. No. 17 St. Georges Road, Toorak, Victoria.

LONGINES Conquest VHP in titanium and gold

Dow: Cultivating a New Openness to Woo Consumers

Mr. Orefice beat his deadline by a year. Today, about 55 percent of the company's business is overseas, and it operates an extensive computer system that weighs exchange rates, transportation costs and material availability from whatever Dow location qualifies as the lowest-cost producer at shipment time.

NBC Said to Seek 25% of Turner

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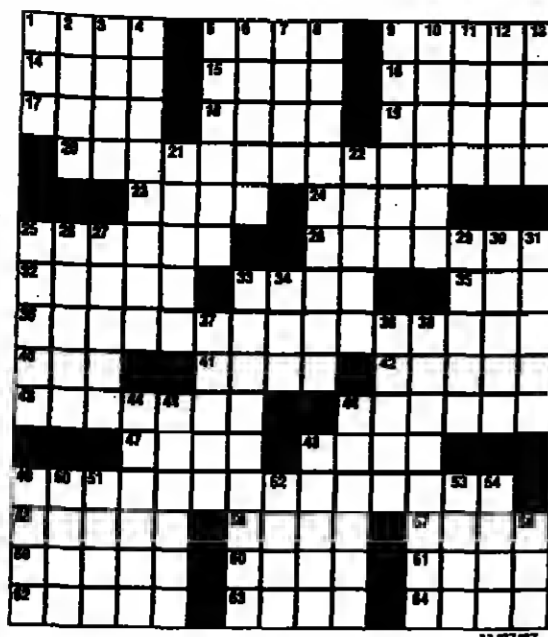
Kuwait to Raise Stake in Spain's Biggest Bank

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B.A.T. INDUSTRIES FINANCIAL NEWS FROM B.A.T. INDUSTRIES NINE MONTHS RESULTS PRE-TAX PROFIT E1023 MILLION IN NINE MONTHS

Vertical text on the far left margin, possibly a page number or index.

Vertical text on the far right margin, possibly a page number or index.



ACROSS

1 City on the Truckee
5 British baby buggy
9 Make reparation
14 Zenith
15 Italian painter Guido
16 Ceremonies
17 Siney
18 Corrupt
19 Mizzen and jib
20 Flip-flop, geometrical?
23 Pointed arch
24 Elebrides
25 Nanny, for one
26 Spots
32 Hedgepodge
33 Mail-liquor yeast
35 — carte
36 Flip-flop, in the dining room?
40 Pindaric poem
41 Attention
42 Actress Dunne
43 Exhibit anew
44 Coaquers the Matterhorn
47 Calla Lily
48 Wadish wreaths
49 Flip-flop, musicaly?

DOWN

1 Like a greenhorn with "The"
2 "Beywill," e.g.
3 Infamous
4 Combination
5 "Gentlemen — Blondes"
6 Theatrical production
7 Lodger
8 Small weight
9 Poisonous gas
10 Dilems
11 Auricular
12 Gershwin's "Our"
13 To live, to Livy
21 Void
22 About four bushels, in England
25 Whirlybird part
26 Dodge
27 Buenos —
29 City on the Rhine
30 Without peer
31 Andersen and Borge
33 Job 40:15 beasts
34 Mischievous Olympian
37 Justice center with "The"
38 On the up and up
39 Signs of fiddler
44 Squiffed
45 Gravy vessel
46 Some fish
48 Slowly, to Soli
49 Miller Steve
50 Engage
51 Largest of seven
52 Best Actress
53 World's longest river
54 Fencing sword
56 Site for a drum

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PEANUTS



BLONDIE



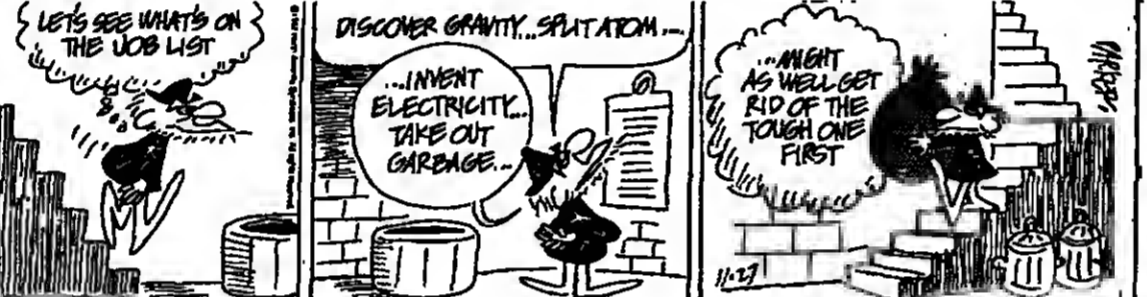
BETLE BAILEY



ANDY CAPP



WIZARD of ID



REX MORGAN



GARFIELD



DENNIS THE MENACE



JUMBLE

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

VELGA
ASAIL
EMBURP
COTESK

Now arrange the circled letters to form the answer, as suggested by the above cartoon.

Answer here: A O O O O A S O O O O

Yesterday's Jumble: CLOVE FOAMY WHALER HERALD
Answer: That know-it-all has the solution to every THE HOLLOW OF HIS HEAD

WHAT TO USE IF YOU WANT TO CATCH A CATFISH.

Now arrange the circled letters to form the answer, as suggested by the above cartoon.

Answer here: A O O O O A S O O O O

WEATHER

EUROPE		ASIA	
High	Low	High	Low
Amsterdam 12	8	Amoy 24	18
London 10	6	Beijing 16	10
Paris 12	8	Delhi 32	26
Madrid 14	10	Manila 28	22
Moscow 10	6	Seoul 18	12
Stockholm 12	8	Tokyo 16	10
Zurich 14	10		

MIDDLE EAST

Ankara 12	8	Baghdad 18	12
Beirut 14	10	Jerusalem 16	10
Damascus 12	8	Tel Aviv 18	12

OCEANIA

Auckland 12	8	Sydney 18	12
Wellington 10	6		

FRIDAY'S FORECAST — GAMBELI: SUNNY; PORTLAND: CLOUDY; NEW YORK: PARTLY CLOUDY; PHOENIX: SUNNY; LOS ANGELES: SUNNY; SAN FRANCISCO: CLOUDY; SEATTLE: CLOUDY; PORTLAND: CLOUDY; PHOENIX: SUNNY; LOS ANGELES: SUNNY; SAN FRANCISCO: CLOUDY; SEATTLE: CLOUDY.

BOOKS

TIME WITH CHILDREN

By Elizabeth Tallent. 158 pages. \$15.95. Alfred A. Knopf, 201 East 50th Street, New York, N. Y. 10022.

Reviewed by Richard Eder

ELIZABETH TALLENT fills in the details: The emotional calligraphy with which she draws her waxy modern couples and tides is minute and perfectly formed. Every flinch of conscience is recorded, each millimeter of withdrawal within a centimeter of closeness, each nanosecond of warmth during a microsecond of disgust.

In one of the stories in "Time With Children," an American woman has been wavering between her husband and her English lover. During a visit with the lover to some friends of his — one that sits up a wasp's nest of contradictory feelings — Kyra is handed the hostess's baby. In the few minutes of holding it, she seems to experience three sensations: a twitch of pleasurable shock, a distaste for the wiggling helplessness, and a contented warmth.

You are convinced that Kyra must indeed have felt these three successive ways. You may wonder if you care.

The power that lies in the description of someone crossing a room depends upon the artistry of the description, but also upon whether it matters if the person gets across the room. Does the errand matter? Does the person?

A fictional character, clearly, is not made real simply by actions. The character can perform all kinds of spectacular and energetic things and not exist.

Tallent's meteorology of contemporary alienated emotions is breathtakingly accurate. It rains just when she says it will, and just as little. We need more, though. Emotions by themselves do not fix a human essence or distinguish one from another.

There is a certain interchangeability among the characters in "Time With Children." The restless infidelity of Kyra, whose troubles occupy four of the stories, matches that of Jenny, who lives in an imperiously restored adobe house in New Mexico, and is the subject of three. Kyra's husband, Charlie, with something of a wandering spirit of his own, is a cooler partner than Sam, the husband of Jenny. But both find themselves doing a good deal of placating.

Their wives blame them for life in general. Kyra is angry with Charlie about the problems of their child, Nicholas; and Jenny goes at Sam over the flaws in their house. They resent their husbands' distances and occupations, though they find their closenesses are no great improvement.

Taking lovers is a reaction to the news that there are holes in life and space between people. The lovers are extremely nice but they can't do much more than rearrange the location of the holes.

These flimsy situations are conveyed with skill and impressively nuanced writing. There is a strong sense of place, particularly in the stories set in the Southwest. The Kyra and Charlie sequence conveys very well the subtle displacements, in the midst of familiarity, that affect Americans living in England. There is also, in these four stories, a sense of emotional progression that keeps them from repetitiveness.

It is a little too neat. Tallent sometimes will point up the rather flimsy quality of her character with a symbolic line or twist that has the effect of an aimed spotlight. In "Black Holes," on the other hand, such an effect is the heart of a wonderfully comic and touching story about a child's woeful misunderstanding of a phrase casually delivered by her father.

Richard Eder is on the staff of the Los Angeles Times.

BRIDGE

By Alan Truscott

A LARGE group of young bridge stars, diminished slightly by the recent stock market plunge, are busily around the trading floors of the American Stock Exchange and the Chicago Board Options Exchange during the week and hustle to tournaments at weekends.

Whether options trading should be classed as gambling is debatable, but the action by East on the diamond deal is clearly in that category. Robb Gordon of Chicago was West, and his fiancée, Linda Danas of Manhattan, was the bold doubler. It was played last month in a Regional Masters Paris event in Lake Geneva, Wisconsin.

South won the opening spade lead with the queen and led a club to the king.

South appeared to have the four tricks he needed to make his doubled contract, but one of them disappeared when Gordon made a fine, and essential, shift to the heart king. This simultaneously cut South's communications before he could unblock in spades and opened up the defensive communications.

Whatever South did, he had to fail by a trick. East's gamble paid off, and the defenders had 200 and all the match points.

SOLUTION TO PREVIOUS PUZZLE

ANTIA SCORS MAR
REAL PEARS UTE
PUMPKIN PIES BRA
ARIANS RON ATIC
DOLCE INCINEAT
ABRI SHIER
AME ANS RESIN
FAMILY GATHERING
LIBRA CRU NAS
LEMMA ABET
GRANDERRY CITED
HAZE MUI AREOLA
APO ROASTURKEY
SIN AIDDE RAMA
EDS GRASS AYIIN

World Stock Markets
Via Agence France Presse Closing prices in local currencies, Nov. 26.

Market	Index	Change
Amsterdam	408.75	+1.25
London	2723.00	+15.00
Frankfurt	2220.00	+10.00
Paris	1215.00	+8.00
Berlin	1215.00	+8.00
Stockholm	1215.00	+8.00
Copenhagen	1215.00	+8.00
Helsinki	1215.00	+8.00
Oslo	1215.00	+8.00
Stockholm	1215.00	+8.00
Copenhagen	1215.00	+8.00
Helsinki	1215.00	+8.00
Oslo	1215.00	+8.00
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SPORTS

More Fallout From NFL Strike: Big Boos for Boomer Esiason

Compiled by Our Staff From Dispatches
HEMPSTEAD, Long Island — The National Football League players' strike strained a number of relationships, and none more so than the one between quarterback Boomer Esiason and supporters of the Cincinnati Bengals.

Chiefs Break Losing Streak With 27-20 Win Over Lions

United Press International
PONTIAC, Michigan — Bill Kenney threw two first-half touchdowns passes Thursday in his first game since Nov. 1 as the Kansas City Chiefs snapped a nine-game losing streak with a 27-20 National Football League victory over the Detroit Lions.

Coffey Lights Fire Under Penguins

The Associated Press
PITTSBURGH — If his 1987 debut is any sign of things to come, Paul Coffey, the star hockey defenseman, gets into shape, the Pittsburgh Penguins could be in good shape themselves.

important thing I would have been in there playing, stabbing my teammates in the back. Obviously it wasn't.

Brew-Haha Erupts Over FA Cup

The Associated Press
LONDON — Imagine the Super Bowl suddenly becoming the Schlitz Bowl. Or the World Series being renamed the General Motors Series.



Blanca Fernandez-Ochoa gleeful after her victory in the slalom event.

Spaniard Wins Women's Slalom In Cup Opener

The Associated Press
SESTRIERE, Italy — Blanca Fernandez-Ochoa of Spain won the first slalom race of her career Thursday in the inaugural event of the 1987-88 World Cup of Alpine skiing.

U.K.'s Famed Soccer Tourney May Get a Beer Sponsor

The Associated Press
LONDON — Imagine the Super Bowl suddenly becoming the Schlitz Bowl. Or the World Series being renamed the General Motors Series.

Indiana Loves Knight Despite 'Imperfections'

The Associated Press
INDIANAPOLIS — Coach Bob Knight regarded a standing ovation from Indiana University basketball supporters after saying he was wrong to pull his players off the floor in an exhibition game against a Soviet team.

SCOREBOARD

National Basketball Association Standings
EASTERN CONFERENCE
Atlantic Division
Boston 41 31 10 10
Philadelphia 38 28 13 11
New York 37 27 14 12
Washington 36 26 15 13
New Jersey 35 25 16 14

World Cup Skiing

WOMEN'S SLALOM
1. Blanca Fernandez-Ochoa, Spain, 1:19.29
2. Annelise Rasmussen, Norway, 1:20.14
3. Veronika Schilder, Switzerland, 1:20.32

CUP: New Zealander Wins U.S. Court Case for Early America's Cup Race

(Continued from Page 1)
"she wrote," "would be to allow the holder of the America's Cup to virtually unilaterally dictate conditions for future competition."

Within the parameters of the deed, the defender can build any kind of boat it wants to, and does not have to disclose its entry "until at a time agreed upon for the start."



'I couldn't have written a better judgment myself.' - Michael Fay

U.S. College Results

FAIR PLAY
Fairmount St. 98, Oyster 87
Staten Island 85, Vork, N.Y. 76
MIDWEST
Indiana 97, Ind. Univ. 73
Kalamazoo 64, Nazareth 44

NFL Leaders

AMERICAN CONFERENCE
TEAM OFFENSE
Denver 297 1329 2282
Miami 245 1262 2282
Cincinnati 232 1123 1890

Football

WISCONSIN
Wisconsin 10 10 0 0
Michigan 9 9 0 0
Iowa 8 8 0 0
Minnesota 7 7 0 0

Hockey

NATIONAL HOCKEY LEAGUE STANDINGS
WEEKS COMPLETED
NY Islanders 14 6 2 2 2 10 10
New York Rangers 13 5 3 2 2 10 10

Transition

NATIONAL BASKETBALL ASSOCIATION
GOLDEN STATE-WOLVES
Golden State 101 60 40 40
Minnesota Timberwolves 99 58 41 41

European Soccer

UEFA CUP
THIRD ROUND, FIRST LEG
Barcelona 4, Flammarion 1, Albania 1
Borussia Dortmund, West Germany, 3 FC

National Hockey League Standings

WEEKS COMPLETED
NY Islanders 14 6 2 2 2 10 10
New York Rangers 13 5 3 2 2 10 10
Philadelphia Flyers 12 4 4 3 1 10 10

European Soccer

UEFA CUP
THIRD ROUND, FIRST LEG
Barcelona 4, Flammarion 1, Albania 1
Borussia Dortmund, West Germany, 3 FC

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OBSERVER

Beggars and Breakfast

By Russell Baker
NEW YORK — New York, New York. It's a city of beggars and limousines. Breakfast for two was \$29. "Orange juice, one egg over easy with bacon and toast" brought a helpful hint from the waiter. "One egg will cost you just as much as two."

It's a city where a dollar is important only when given to a beggar. Admission to the movie was \$14 for two. Seven dollars a seat. It was a beautiful movie, all in color, but spoken in French, so the audience had to read for two hours.

Ben Jelloun: Oriental Tales, Balzac's Words

By James M. Markham
PARIS — Tahar Ben Jelloun approves of polygamy — with languages, not women, he hastens to add. "My wife is Arab," explained the 43-year-old Moroccan novelist, "and my mistress is French, and I maintain a relationship of betrayal with both of them."

A tribute "in the universality of the French language" — a matter that the French have recently had reason to doubt, given the spread of English in the world. Even Le Pen managed a bit of back-handed praise, saying he "didn't mind at all" if the Goncourt went to "a writer of the French language, although a foreigner."



"I tell stories and that's not too bad."

Ben Jelloun is clearly buoyed by his success, and noted with pleasure that less than a dozen French novelists had recently seen their books sell as well as his. For a writer of fiction, he has a disarmingly uncomplicated approach: "I tell stories and that's not too bad."

PEOPLE

A Van Cliburn Concert

Van Cliburn, 53, who dazzled Muscovites by winning the 1958 Tchaikovsky Competition, will perform at the White House for President Ronald Reagan. The pianist's first public performance in nearly a decade. The performance will be at the Dec. 8 state dinner for Ronald Reagan. Cliburn said in Fort Worth, Texas, where he lives. The conductor-celloist Mstislav Rostropovich, who left the Soviet Union in the mid-1970s, will attend but will not perform, a source told The Associated Press.

hot that the 28-hour show would not be an American-style man show. "Since France is my second home," Lewis told a news conference in Paris. "But it cannot be the 'Jerry Lewis Telethon' in France." It must be French. Lewis said he would take his television to other countries if a French show is a success.

ANNOUNCEMENTS

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Europe INTELLIGENCE
The best chance for the oppressed peoples is that the inability of the Soviet Union to reform itself will lead to its downfall.
The US believes that the West should retain nuclear deterrence at any price, for a nuclear-free Europe is the worst of both worlds for the West.
The incidence of murder, kidnappings and torture carried out by self-elected "death patrols" in Chile is rising. There is a link between these patrols and the security police.

Europe INTELLIGENCE
It was not the US deficit which led to the crash, it was the hectic demands to cut the deficit.
Southern Europeans will do their northern counterparts, and in the end themselves, no favour if the precipitate and general reduction in US forecasts from the continent.
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